



Play Piano with... Paul McCartney

*Authentic piano transcriptions
for eight great songs
Includes vocal line, full lyrics and
guitar chord boxes.
plus... CD with 'soundalike' backing tracks
and full demonstration performances*

Scanned by TinyA

Play Piano with...
Paul
McCartney

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Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards.

The music has been freshly engraved and the book has been carefully designed to
minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from
pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy,
attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace.

Anyway

Words & Music by Paul McCartney

1 bar count in:

$\text{♩} = 78$



The sheet music consists of eight staves of music. The first staff shows a 4/4 time signature, a key signature of one sharp (F#), and a treble clef. It includes four chords: G, Em7, C, and G. The second staff continues with the same time signature and key signature, featuring a bass line and a treble line with eighth-note patterns. The third staff begins with a C chord and ends with a G chord. The lyrics for the first two lines are: "1. If you love me, won't you call me? 2. If we could be clos - er long - er," with the second line starting with a bass note. The fourth staff continues the bass and treble lines. The fifth staff starts with an Em7 chord and ends with a G chord. The lyrics for the last two lines are: "I've been wait - ing, wait - ing too - long. In my soul - is that would help me, help me so - much. We can cure - each." The sixth staff continues the bass and treble lines. The seventh staff starts with an Em7 chord and ends with a G chord. The lyrics for the final two lines are: "In my soul - is We can cure - each." The eighth staff concludes the piece.

C G Em⁷ C G
 con-stant yearn-ing; al - ways sing - ing,____ sing-ing this_ song.____
 oth - er's sor - row; won't you please,_ please, please____ get in touch.____

Bm⁷/E Eaug F#m⁷b5
 On - ly love_ is strong_ e - nough_ to take it on_ the chin._
 If a love_ is strong_ e - nough,_ it may nev - er end._

Eaug/G# F#m⁷b5 Eaug
 When did I____ be - gin____ to fall?
 Why would I____ pre - tend____ to fall?

Am D/A Am D/A

Beautiful Night

Words & Music by Paul McCartney

1 bar count in:

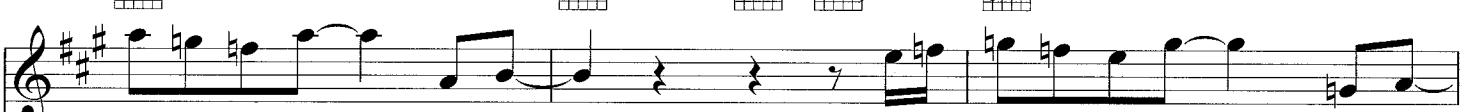
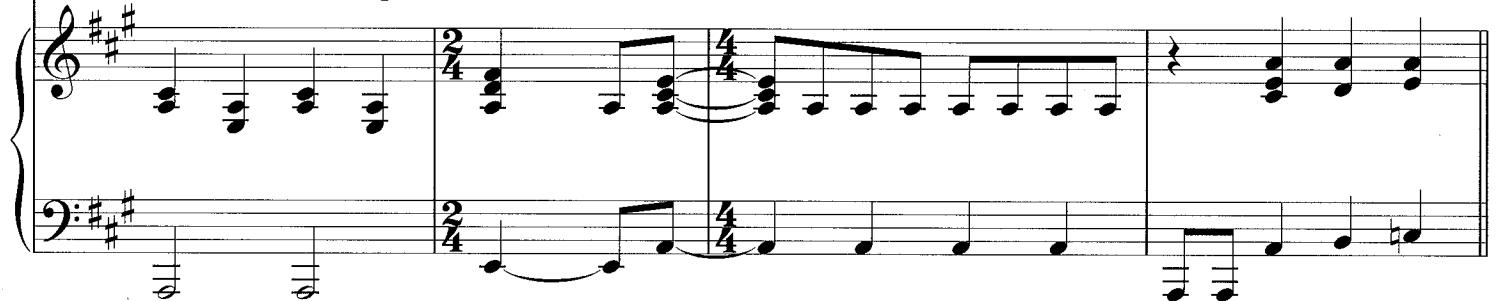
1.



I'm still strand - ed
more won - der - ing,

won-d'ring why.....

Make it a



beau - ti - ful night_____ for me,_____

it's a beau - ti - ful night_____ for love_



a won-der - ful sight_____ for lov - ers of love_____ to be - hold..



A

G/B

Am/C

Dm⁷

Make it a beau - ti - ful night for me,_

G

F/A

G/B

C

F

it's a beau - ti - ful night for love,_

a

Dm⁷E^{sus4}

E

A

won - der - ful sight_

for lov - ers of love_

to be - hold._

2.

E^{7sus4} E D/E A

Won - d'ring why____ things can go

F[#]m A F[#]m D

wrong, things can go right, things can go bump in the dead of the

A F[#]m A

night. So let me be there, let me be there, let me be_

F[#]m D A G/B Am/C

_ there with you____ in the dead of the night. Make it a

Live And Let Die

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 57$



When you were young and your heart was an o - pen book,

A musical score for piano and bass. The piano part consists of eighth-note chords. The bass part has sustained notes. The key signature is F# major (one sharp). The bass line starts with a half note, followed by quarter notes, then eighth notes, and finally a dotted half note.



you used to say live and let live. (You know you did, you know you did, you know you

A musical score for piano and bass. The piano part consists of eighth-note chords. The bass part has sustained notes. The key signature changes to E major (no sharps or flats).



did.) But if this ev - er chang - ing world in which we live in makes you

A musical score for piano and bass. The piano part consists of eighth-note chords. The bass part has sustained notes. The key signature changes to D major (one sharp).

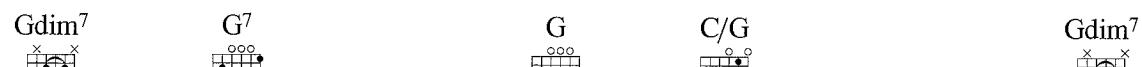
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D B^b/D G C/G


give in and cry, — say "Live and let die". Live and let

Gdim⁷ G⁷ G C/G Gdim⁷


die. — Live and let die, — live and let die. —



♩ = 77 (Double time feel)

N.C.




D^b/G C/G Gm⁷ N.C. B/G C/G

A/G B^b/G C/G A/G B^b/G

Single time feel

C/G Dm/G C

What does it mat - ter to____ yer,



when you got a job to do,___ you got - ta do it well,— you got to



give the o - ther fel - la hell.

Double time feel

N.C.

ff

= 57 (Single time feel)

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics and chords: G, Bm⁷, C⁶, D⁷, D^{7**9**}, G, and Bm⁷. The bottom staff is for guitar, showing chord diagrams for G, Bm⁷, C⁶, D⁷, D^{7**9**}, G, and Bm⁷. The vocal part includes lyrics: "You used to say live and let", "live.. (You know you did, you know you did, you know you did.) But if this ev-er chang-ing world..", "in which we live in makes you give in and cry, say 'Live and let die'..", and three repetitions of "Live and let die." The guitar part provides harmonic support throughout.

Chords shown above the staff:

- G
- Bm⁷
- C⁶
- D⁷
- D^{7**9**}
- G
- Bm⁷
- C⁶
- D⁷
- D^{7**9**}
- G
- Bm⁷
- C⁶
- A⁷
- D
- B^{b/D}
- G
- C/G
- Gdim⁷
- G⁷
- G
- C/G
- Gdim⁷

Lyrics:

- You used to say live and let
- live.. (You know you did, you know you did, you know you did.) But if this ev-er chang-ing world..
- in which we live in makes you give in and cry, say "Live and let die"..
- Live and let die.
- Live and let die.
- Live and let die.

Performance instructions:

- mf (mezzo-forte) dynamic for piano/vocal
- ff (fortissimo) dynamic for piano/vocal

$\text{♩} = 77$ (Double time feel)

N.C.

Musical score for piano, 4/4 time, one flat. Treble and bass staves. Eighth-note patterns.

Musical score for piano, 4/4 time, one flat. Treble and bass staves. Eighth-note patterns.

Musical score for piano, 4/4 time, one flat. Treble and bass staves. Eighth-note patterns.

Musical score for piano, 4/4 time, one flat. Treble and bass staves. Eighth-note patterns. Right hand ending in E-flat major (E-flat major 6th chord).

Let 'Em In

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 88$

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) and show eighth-note patterns. The third staff is for bass (clef not explicitly shown but implied by context). The fourth staff is for guitar, indicated by a guitar icon and chords: B^bmaj⁷, B^b6, and B^b6. The fifth staff is for bass. The sixth staff is for guitar, indicated by a guitar icon and chords: B^bmaj⁷, B^b6, and B^b6. The lyrics "Some-one's knock-ing at the door..." and "Some-bo - dy's ring-ing the bell..." are written below the fourth and sixth staves respectively. The music is in 4/4 time and includes a key signature of one flat.

F⁷/B^b

E^b/B^b

B^bmaj⁷

Do me a fa - vour, op-en the door_ and let 'em in._

B^b6

B^bmaj⁷

B^b6

B^bmaj⁷

B^b6

B^b6

B^bmaj⁷

B^b6

B^bmaj⁷

B^b6

F⁷/B^b

E^b/B^b

B^bmaj⁷

B^b6

gliss.

Fm

B^b

Fm

Sis-ter Su - zie,_ bro-ther John,_ Mar-tin Lu - ther,_

Fm

B^b

Fm

B^b

Fm

Phil and Don. — {Bro - ther Mi - chael, — }
Un - cle Er - nie, — }

B^b

Fm

Aunt - ie Gin. — Op - en the door — and

F

Fmaj⁷

To Coda ♪

F⁶

F

let 'em in. Oh, yeah. —

B^bmaj⁷

B^b6

B^bmaj⁷

B^b6

Trombones

B^b4

B^b4

B^b4

B^b4

F⁷/B^b E^b/B^b B^bmaj⁷ B^b6

Fm B^b Fm


Sis - ter Su - zie, — bro - ther John, — Mar - tin Lu - ther, —


B^b Fm B^b


Phil and Don, — Un - cle Er - nie, — Aunt - ie Gin, —


*D.S. al Coda
(no repeats)*
 Fm F Fmaj⁷ F⁶ F

Op - en the door — and let 'em in. — Oh, yeah...

Coda

B^bmaj⁷

B^{b6}

Some-one's knock-ing at the door.

Some-bo-dy's ring-ing the bell...

Chords: B^bmaj⁷ (Treble), B^{b6} (Bass)

B^bmaj⁷

B^{b6}

F^{7/B^b}

Some-one's knock-in' at the door.

Some-bo-dy's ring-in' the bell...

Do me a fa-vour,

Chord: B^{b6} (Treble, Bass)

E^b/B^b

B^bmaj⁷

B^{b6}

open the door...

and let 'em in....

Chord: B^{b6} (Treble, Bass)

B^bmaj⁷

B^{b6}

B^bmaj⁷

B^{b6}

Ooh....

Ooh....

Ooh....

Chord: B^{b6} (Treble, Bass)

F⁷/B^b

 E^b/B^b

 B^bmaj⁷

 B^{b6}

Ooh.

F⁷/B^b

 E^b/B^b

gradual dim.

B^bmaj⁷

 B^{b6}

 F⁷/B^b

E^b/B^b

 B^bmaj⁷

f
 v

Maybe I'm Amazed

Words & Music by Paul McCartney

2 bars count in:

$\text{♩} = 77$



Ba - by I'm a-mazed the way you love me all the time,



and may-be I'm af-raid of the way I love you.

B^b

F/A

C

G

B^b

F/A

Ba-by I'm a-mazed at the way you pulled me out of time,
you hung me on a line,

A^b

E^b/G
3fr

C

may-be I'm a-mazed at the way I real - ly need you.

D

A/D

Am/D

Am/F[#]

Ba-by I'm a man, may-be I'm a lone - ly man who's in the mid-dle of some - thing

G

D Dadd9
2fr

that he does-n't real - ly un - der - stand.

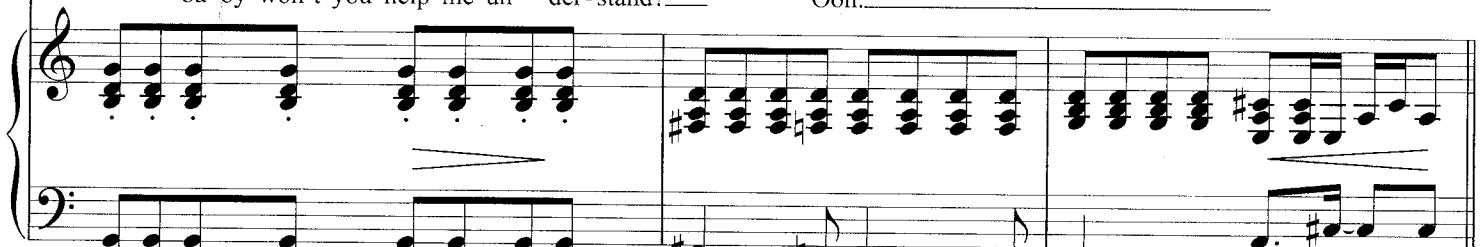


Ba - by I'm a man, and may-be you're the on - ly wo - man who could ev - er help_ me,



ba-by won't you help me un - der-stand?

Ooh.....



Guitar solo



B^b

 F/A

 Fm/A^b

 E^b/G

 C

D

 A/D

 Am/D

 Am/F[#]

Ba - by I'm a man, may-be I'm a lone - ly man who's in the mid-dle of some - thing

G

 D

 Dadd9

that he does-n't real - ly un - der - stand.

D

 A/D

 Am/D

 Am/F[#]

Ba - by I'm a man, and may-be you're the on - ly wo - man who could ev - er help me,



ba-by won't you help me un - der-stand? Ooh.



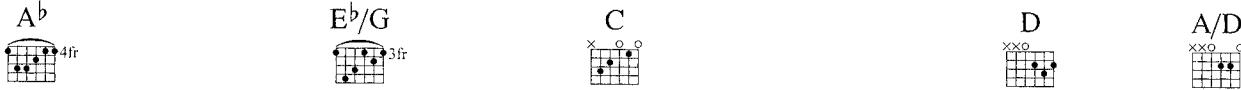
Ba - by I'm a-mazed the way you're with me all the time,

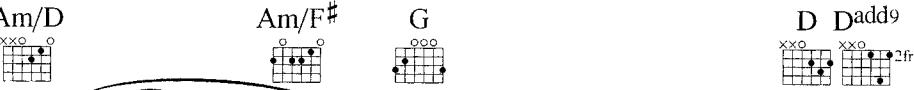


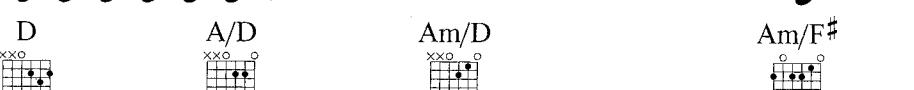
and may-be I'm af-raid of the way I need you.



Ba-by I'm a-mazed at the way you help me sing the song, you right me when I'm wrong,

A^b 4fr E^b/G 3fr C D A/D

 may-be I'm a-mazed at the way I real - ly need you. Oh, oh,

Am/D G Am/F# D Dadd9

 oh, yeah.

D A/D Am/D Am/F# G

 Oh, oh, oh, yeah.

D/F# Dm/F Em⁷ A

 Ooh.

B^b

F/A

C

G

B^b

F/A

Guitar solo

A musical score for guitar solo. It consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The score shows a sequence of chords: B^b, F/A, C, G, B^b, and F/A. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

C

B^b

F/A

C

G

Continuation of the guitar solo. The score shows a sequence of chords: C, B^b, F/A, C, and G. The bass staff continues to provide harmonic support.

Continuation of the guitar solo. The score shows a sequence of chords: B^b, F/A, Fm/A^b, E^b/G, and C. The bass staff continues to provide harmonic support.

Continuation of the guitar solo. The score shows a sequence of chords: B^b, F/A, Fm/A^b, E^b/G, and C. The bass staff continues to provide harmonic support.

Continuation of the guitar solo. The score shows a sequence of chords: B^b, F/A, Fm/A^b, E^b/G, and C. The bass staff continues to provide harmonic support.

D

A/D

Am/D

Am/F[#]

G

D

Repeat to fade

Final section of the guitar solo. The score shows a sequence of chords: D, A/D, Am/D, Am/F[#], G, and D. The bass staff continues to provide harmonic support.

Final section of the guitar solo. The score shows a sequence of chords: D, A/D, Am/D, Am/F[#], G, and D. The bass staff continues to provide harmonic support.

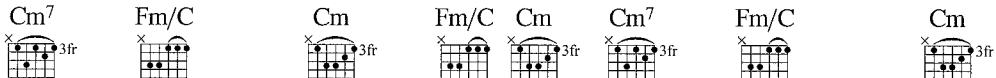
Nineteen Hundred And Eighty-Five

Words & Music by Paul McCartney

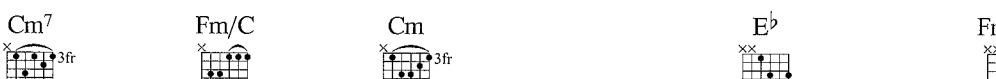
1 bar count in:

$\text{♩} = 116$

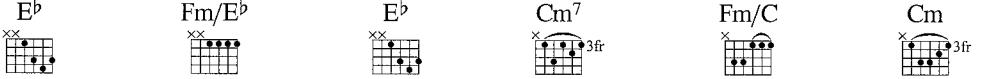
Cm⁷ Fm/C Cm Cm⁷ Fm/C Cm
E[♭] Fm/E[♭] E[♭] Fm/E[♭] E[♭] Cm⁷ Fm/C Cm
A[♭] Cm

Cm⁷ Fm/C Cm Fm/C Cm Cm⁷ Fm/C Cm


1, 3. No one ev - er left a - live_ in nine - teen hund - red and eight - y five_ will ev -
 2. My ma - ma said a time_ wouldcome when I would find my - self in_ love_

Cm⁷ Fm/C Cm E^b


- er_ do. She may be right,_ she may be fine;_ she
 with_ you. I did - n't think,_ I nev - er dreamed that

E^b Fm/E^b E^b Cm⁷ Fm/C Cm


may get love_ but she won't get mine'cause I_ got_ you. } Woh, _ I.
 I would be_ a - round_ to see it all_ come true. }

G⁷ Cm Cm/B^b




A^b G⁷ Cm




D^bm⁶ A^b



Ooh.

Cm D^bm⁶



Ooh. Ooh.

8va - 7


Cm⁷ Fm/C Cm

Cm⁷ Fm/C

1.
 Cm

2.
 Cm

D.S. 1° al Coda

Coda Cm

Cm/B^b

2° ad lib. instrumental

A^b

1-3. G⁷

4. G⁷

N.C.

Silly Love Songs

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 127$



A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are six small guitar chord diagrams corresponding to the measures: C, Em7, Fmaj7, C, Em7, and Fmaj7.



A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are three small guitar chord diagrams corresponding to the measures: C, Em7, and Fmaj7.



A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are three small guitar chord diagrams corresponding to the measures: C, Em7, and Fmaj7.

1. You'd think that peo - ple would have had e - nough of sil - ly love____ songs,

A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are three small guitar chord diagrams corresponding to the measures: C, Em7, and Fmaj7.



A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are three small guitar chord diagrams corresponding to the measures: C, Em7, and Fmaj7.

but look a - round me and I see____ it is-n't so.

A piano sheet music page with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves show chords and bass notes. Above the staves are three small guitar chord diagrams corresponding to the measures: C, Em7, and Fmaj7.

C
Em⁷

Some peo - ple want to fill the world_____ with sil - ly

Fmaj⁷
Em⁷

love songs, and what's wrong with that?__

Fmaj⁷

I'd like to know,___ 'cause

G⁶
Dm⁷
G⁷

here I go_____

a - gain._____

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

I love you.



I can't ex - plain, the feel-ing's plain to me; now can't you see?



Ah, she gave me more, she gave it all to me; now can't you see? What's



wrong with that?—

I need to know,—

'cause



here I go—

a - gain.



I love you,



I love you.



Love does-n't come in a min-ute, some-times it does-n't come at all..



On - ly know that when I'm in it,

Dm⁷

it is - n't sil - ly, love is - n't sil - ly, love is - n't sil - ly at all...

F/G



C

Em⁷

Instrumental

Fmaj⁷

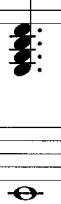
C


Em⁷Fmaj⁷

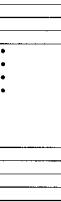
C Em⁷ Fmaj⁷




 How can I tell you a - bout




 my loved one? How can I tell

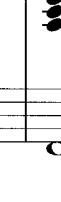
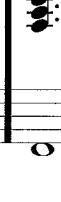



 Fmaj⁷ 1. 2.





 you a - bout my loved one? my loved one?

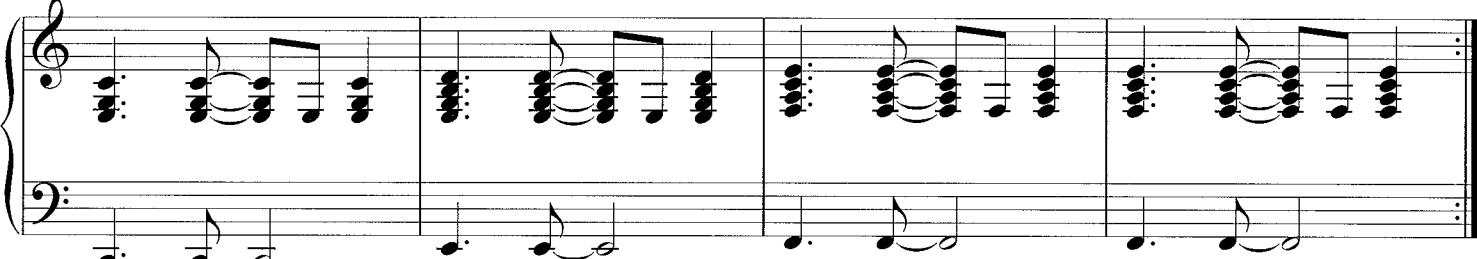



 C Em⁷ Fmaj⁷

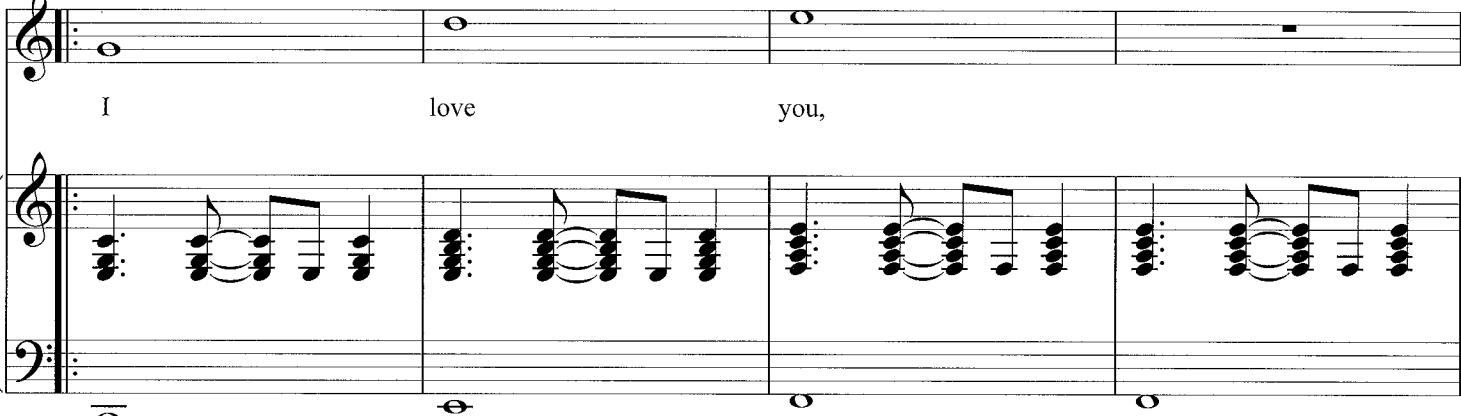



 Instrumental

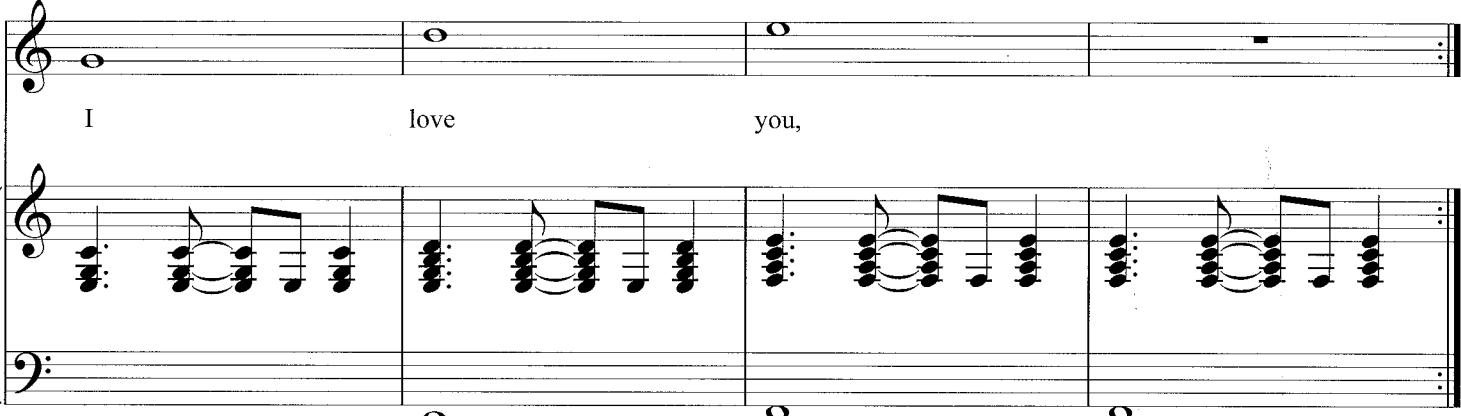
 C
  Em⁷
  Fmaj⁷



 C
  Em⁷
  Fmaj⁷



 C
  Em⁷
  Fmaj⁷
 [1, 2, 3.]



4.

 C
  Em⁷
  Fmaj⁷



C

Em⁷Fmaj⁷

You'd think that peo - ple would have had e - nough of sil - ly love____ songs,

C

Em⁷Fmaj⁷

but look a - round me and I see____ it is-n't so.

C

Em⁷Em⁷

Some peo - ple want to fill the world____ with sil - ly

Fmaj⁷Em⁷

love songs,

and what's wrong with that?

Wanderlust

Words & Music by Paul McCartney

1 bar count in:

$\text{♩} = 90$



The music consists of two staves. The top staff is for the guitar, showing chords D, A/C#, D, G, D, followed by a repeat sign and A/C#, D, G. The bottom staff is for the bass, showing eighth-note patterns.

The top staff shows chords A (xoo) and Em (ooo). The bottom staff shows eighth-note patterns.

The top staff shows chords A (xoo) and D/A (xoo). The bottom staff shows eighth-note patterns.

The top staff shows chords D (xoo), D, A/C# (x o), D, G (ooo), D. The bottom staff shows eighth-note patterns.

1. Light out wan - der - lust,
2. Take us from the dark,

The top staff shows chords D (xoo), D, A/C# (x o), D, G (ooo), D. The bottom staff shows eighth-note patterns.

A/C# D G A

Em

head us out to sea.
out where we can see.

Cap-tain says there'll be a bust,
Cap-tain's out to make his mark,

A D/A

1. D

2. D

this one's not for me.
this one's not to be.

G

A D

G

A

Light out wan - der - lust.

Help us to be free.

D

G

A

D

Bm

Light out wan - der - lust.

A Em

— found guil - ty of?— What bet - ter time to find a brand new day?—

8

A D/A D *D.S. al Coda*

— Oh, wan - der - lust a - way.—

Coda Em

Cap - tain says there'll—

A D/A D

be a bust, this one's not for me.—

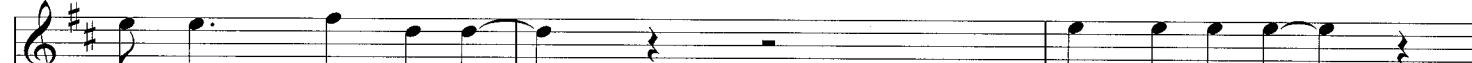
D A/C# D G D A/C# D G

Light out wan - der - lust, head us out to—
 Oh, where did I— go wrong, my love? What pet - ty crime was I—

 A
 Em

sea. Cap - tain says_ there'll be a bust,
 ___ found guil - ty of?_ What bet - ter time_ to find a brand_ new day?_

A D/A D A

this one's not for me. — Drop - ping a line. —



rall.

molto

Largo

may - be this time... it's wan - der-lust... for me.

CD Track Listing

Full performance demonstration tracks...

1. Anyway

(McCartney) MPL Communications Limited

2. Beautiful Night

(McCartney) MPL Communications Limited

3. Live And Let Die

(P. McCartney/L. McCartney)

MPL Communications Limited/EMI United Partnership Limited

4. Let 'Em In

(P. McCartney/L. McCartney) MPL Communications Limited

5. Maybe I'm Amazed

(McCartney) Sony/ATV Music Publishing (UK) Limited

6. Nineteen Hundred And Eighty-Five

(McCartney) MPL Communications Limited

7. Silly Love Songs

(P. McCartney/L. McCartney) MPL Communications Limited

8. Wanderlust

(McCartney) MPL Communications Limited

Backing tracks only (without piano)...

9. Anyway

10. Beautiful Night

11. I Live And Let Die

12. Let 'Em In

13. Maybe I'm Amazed

14. Nineteen Hundred And Eighty-Five

15. Silly Love Songs

16. Wanderlust

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Anyway
Beautiful Night
Let 'Em In
Live And Let Die
Maybe I'm Amazed
Nineteen Hundred And Eighty-Five
Silly Love Songs
Wanderlust



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